SYSTEM OF A DOWN

STEAL THIS ALBUM!

PARENTAL ADVISORY EXPLICIT LYRICS

HAL•LEONARD®

Chic 'n' Stew

Words and Music by Daron Malakian and Serj Tankian

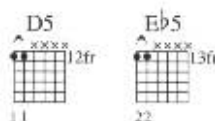
Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Moderately fast ♩ = 192

N.C.

𝄋 Verse

D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

Rhy. Fig. 2A — End Rhy. Fig. 2A

Gtr. 2 (clean)

f

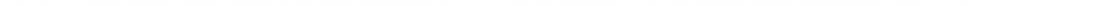
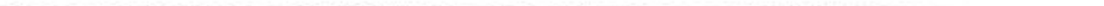
w/ dist.

slight P.M.

1.-3. What a splen - did pie, piz - za, piz - za pie. Ev - 'ry min - ute, ev - 'ry sec - ond, buy, buy, buy, buy, buy.

Gtr. 1

Rhy. Fig. 2 — End Rhy. Fig. 2

f P.M. P.M. P.M.

Chorus

D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

Rhy. Fig. 3A — End Rhy. Fig. 3A

Gtr. 2

P.M.

Need ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es need, ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es

Gtr. 1

Rhy. Fig. 3 — End Rhy. Fig. 3

f

P.M.

To Coda 𝄌

Half-time feel

1st time, End half-time feel

D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 E♭5

Rhy. Fig. 4A — End Rhy. Fig. 4A

need, ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es.

Rhy. Fig. 4 — End Rhy. Fig. 4

Bridge

End half-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Emaj7 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Well, ad - ver - tis - ing's got you on the run. Need ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es.

Gtr. 3 (acous.)

Riff A — End Riff A

mf

let ring

Gtr. 4 (elec.)

Riff A1 — End Riff A1

mf

let ring

w/ dist.

Half-time feel

End half-time feel

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtr. 3

Riff B

End Riff B

let ring

9 9 11

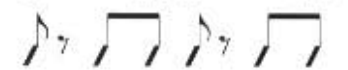
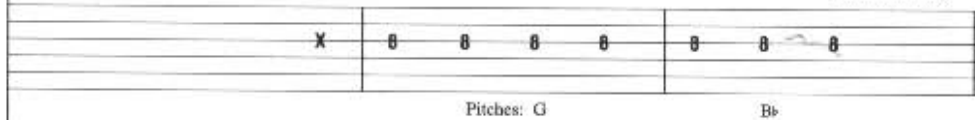
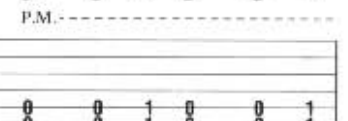
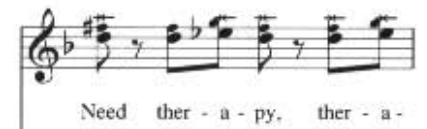
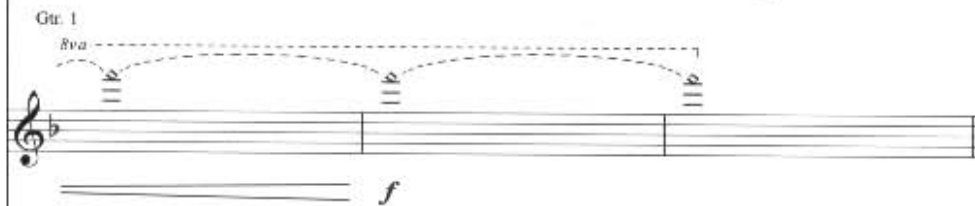
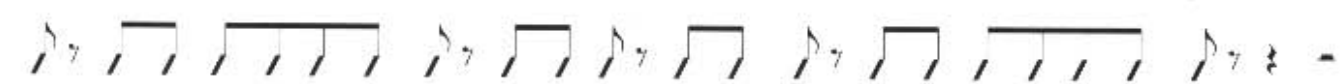
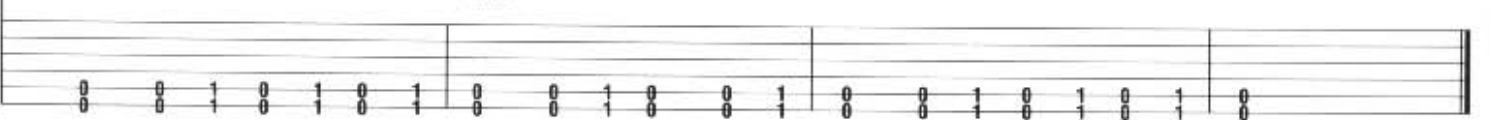
Gtr. 4

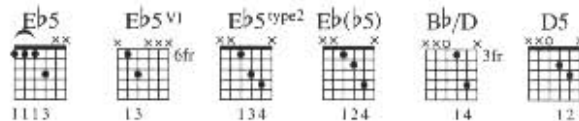
Riff B1

End Riff B1

let ring

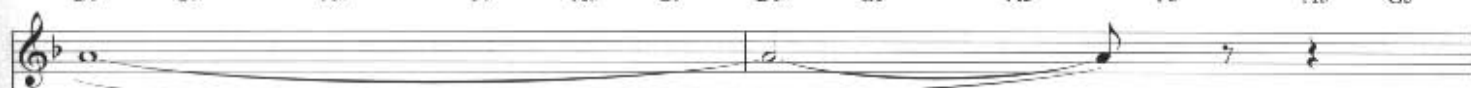
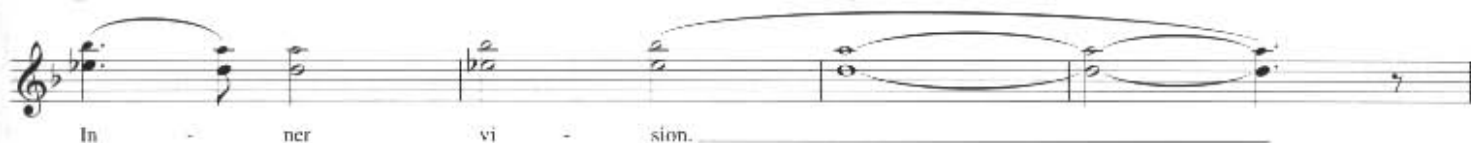
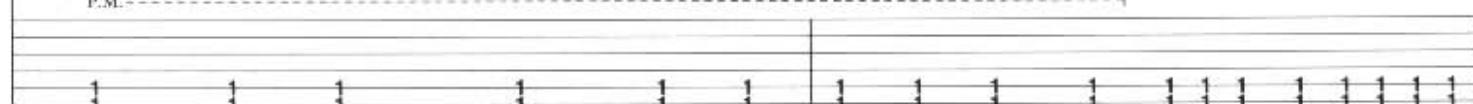
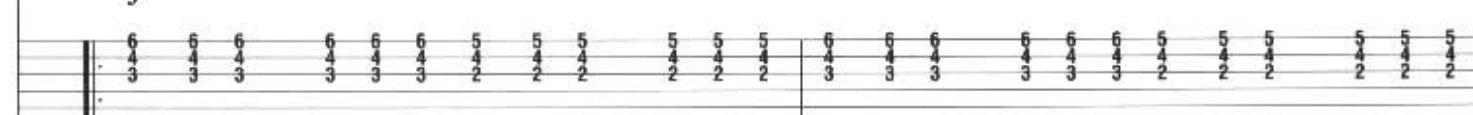
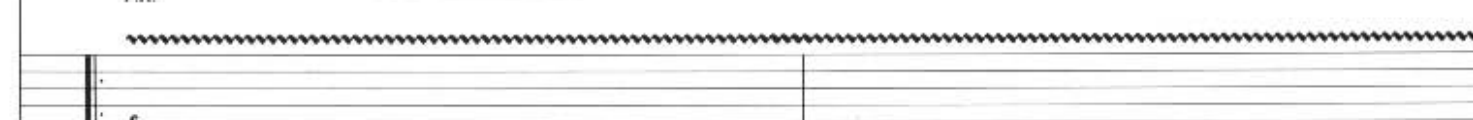
7 6 8

*Microphonic fdbk., not caused by string vibration.

Innervision

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro
Moderately ♩ = 120

I have to find you.
I have to meet you.
Gtrs. 1 & 2
Riff B
End Riff B
P.M.
Gtrs. 1 & 2: w/ Riff A
Signs of your face.
Slow - ing your pace.
Gtrs. 1 & 2: w/ Riff B
I need your guid - ance.
I need to seek my
Chorus
Eb5 VI
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
(cont. in notation)
In - ner vi - sion.
Gtr. 3 (dist.)
Riff C
End Riff C
8va
w/ bar
loco
P.S.
Gtr. 4 (dist.)
Riff C1
End Riff C1
let ring
let ring

Gtrs. 3 & 4 tacet
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E♭5
Gtrs. 1 & 2: w/ Riff A
N.C.
In - ner vi - sion.
Verse
Gtrs. 1 & 2: w/ Riff A
N.C.
Gtrs. 1 & 2: w/ Riff B
2. My pu - pils dance. Lost in a trance. Your sa - cred si - lence.
Gtrs. 1 & 2: w/ Riff A
Los - ing all vio - lence. Stars in their place. Mir - ror your face.
Gtrs. 1 & 2: w/ Riff B
I need to find you. I need to seek my
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 3 & 4: w/ Riffs C & C1
E♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
In - ner vi - sion.
1.
2.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E♭5
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
D5 G5 A5 F5 A5 G5
In - ner vi - sion.
It's

Bridge
E♭5
nev - er too late to re - in - vent the bi - cy - cle. A smile brings forth en - er - gy or life giv - ing you
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 4
E♭5
force. It's nev - er too late to re - in - vent the bi - cy - cle. A smile
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
brings forth en - er - gy or life giv - ing you force.
Gtrs. 1 & 2: w/ Rhy. Fig. 4
E♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5
Vi - sion.
Interlude
E♭5 type2
E♭(♭5)
E♭5 type2
E♭(♭5)
Rhy. Fig. 5A
Gtr 4
*Gtr. 5 (slight dist.)
Rhy. Fig. 5
mf
*Doubled w/ clean elec. mp
**Riff D
Gtr. 1
P.H.
Pitch: D♭
**Omit P.H. on repeats.

1. | 2.

Gtr. 1: w/ Riff D (last meas.)
Gtrs. 4 & 5: w/ Rhy. Figs. 5 & 5A (last meas.)

B♭/D D5 B♭/D D5 B♭/D D5

End Rhy. Fig. 5A

There's

End Rhy. Fig. 5

End Riff D

Bb/D D5 Eb5 Eb(b5) Eb5 Eb(b5)
one. There's on - ly one true path to life. The
(In - ner vi - sion.
N.C.
road that leads to all.
In - ner vi - sion.)
In - ner
Gtrs. 1 & 2
vi - sion.
P.M.
Outro
Gtrs. 1 & 2: w/ Riff A
Your sa - cred si - lence. Los - ing all vio - lence.

Bubbles

Words and Music by Daron Malakian and Serj Tankian

𝄋 **Chorus**

F5 G5 F5 G5 F5 G5 A♭5

See - ing you, be - liev - ing us, ad - her - ing. We're the pow - er struck. Be -

Gtrs. 1 & 2

1.
Gtr. 1: w/ Riff A
Gtr. 2
G5
A♭5
P.M.
P.M.
P.M.
2.
To Coda
F5 G5 F5 G5 F5 G5 A♭5 F5 G5 F5 G5 F5 G5 A♭5
Left with no arms in the pow - er strug - gle. Left with no arms in the pow - er strug-gle.
Gtrs. 1 & 2
Interlude
G5 N.C. G5 N.C. G5 N.C. G5 N.C.
Bridge
N.C.
May I re - mind you, may I re - mind you, may I re - mind you?
Riff B
End Riff B
P.M.

Boom!

Words and Music by Daron Malakian and Serj Tankian

Fm
looking good.
Mirrorism, filtering information for the public eye,
ah.)
End Riff A
Riff C
End Riff C
P.M.
Gtr. 2: w/ Riff C
E♭m
End Voc. Fig. 1
designed for profiteering.
Your neighbor, what a guy.
Gtr. 1
End Riff B
P.M.
Chorus
D5
Boom!
Boom!
Boom!
Boom!
Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.

Eb5
D5
Ev - 'ry time you drop the bomb, you kill the God your child has born.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Boom! Boom! Boom! Boom!
Verse
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff A
Dm
2. Spoken: Modern globalization, coupled with
C♯m
Fm
condemnations, unnecessary death. Matador corporations, puppeting your frustrations
E♭m
Dm
with the blinded flag. Manufacturing consent is the name of the game. The bottom line is money, nobody gives a
C♯m
Gtr. 2: w/ Riff C (2 times)
Fm
fuck. Four thousand hungry children leave us per hour from starvation while billions are spent on
𝄋 Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E♭m
D5
bombs, creating death showers. Boom! Boom! Boom! Boom!

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
E♭5
D5
E♭5
D5
E♭5
D5
Ev - 'ry time you drop the bomb, you kill the God your
To Coda
E♭5
D5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
child has born. Boom! Boom! Boom! Boom!
N.C.
Boom! Boom! Boom! Boom! Boom! Boom! Boom!
Gtrs. 1 & 2
Interlude
Half-time feel
D5
A5
G♯5
A5
Rhy. Fig. 3
End Rhy. Fig. 3
B5
C5
F5
E5

⊕ Coda

E♭5 D5 E♭5 D5 N.C.

Boom! Boom! Boom! Boom! Boom! Boom! Boom! Boom! Ev - 'ry time you drop the bomb!

Gtr. 1

Gtr. 2

Nüguns

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

*Chord symbols reflect basic harmony.

Verse
Gtr. 2 tacet
E♭maj7(no3rd)
1. And the lit - tle boy stared 'to the eyes
2. Now the lit - tle boy sees through the eyes
Gtr. 1
mf
P.M.
D5
of the night, but - ton col - lects price of his time.
of de - light, le - vers e - rect note of his rhyme.
Gtr. 2
mf
Harm.
Gtr. 1
P.M.
Harm.
Gtr. 2 tacet
E♭maj7(no3rd)
Lit - tle girl glared, sheets of de - ni - al, bul - let con -
Lit - tle girl bled, sheets of the night, lov - ers con -
Gtr. 1
P.M.
Harm.

D5
A5 B♭5 C5 B♭5
nects to the price of her crime.
nect to the price of his dime.
Gtrs. 1 & 2
P.M.
Harm.
Chorus
1st time, Gtrs. 1 & 2: w/ Riff A
2nd time, Gtrs. 1 & 2: w/ Riff A (1st 8 meas.)
What have we said? Was - n't it their bed?
N.C.
What of pres - ence? Have - n't we paid pen - ance to the new guns?
new guns, to the new guns?
Guitar Solo
Gtr. 3
(nylon-str. acous.)

A5 B♭5 C5 B♭5

Gtr. 4 (nylon-str. acous.)

f

Gtr. 3

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D

Gtr. 2: w/ Riff B (2 1/2 times)

D7(no3rd)

Riff B

End Riff B

Gtr. 1

Harm.

A5
B♭5
C5
B♭5
D7
Gtr. 5 (nylon-str. acous.)
8va
f
Gtr. 4
Gtr. 3
Gtr. 1
Harm.

A5
B♭5
C5
B♭5
8va
loco
Harm.
Gtrs. 1 & 2
Chorus
Gtrs. 1 & 2: w/ Riff A (1st 8 meas.)
Gtrs. 3, 4 & 5 tacet
D5
A5
B♭5
C5
E♭5
What have we said? Was - n't it their bed?
D5
N.C.
D5
N.C.
D5
A5
B♭5
C5
B♭5
What of pres - ence? Have - n't we paid pen - ance?

Gtrs. 1 & 2: w/ Riff A (1st 4 meas.)
D5
What have we said?
Voc. Fig. 1
(To the old Gods and moved on. To, to the old Gods and moved on. To,

A5 B♭5 C5 B♭5
Was - n't it their bed?
End Voc. Fig. 1
to the old Gods and moved on. To, to the old Gods and moved on.)

Bkgd. Voc.: w/ Voc. Fig. 1
D5
What of pres - ence? Have - n't we paid
Gtrs. 1 & 2
P.M.
7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0
7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0
7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0

A5 B♭5 C5 B♭5 D5
pen - ance to the new guns, to the new guns? To you!
Harm.
7 7 8 8 10 10 8 8
12 12 7 7
12 12 7 0 0 0 0

A.D.D.

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Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro
Moderately ♩ = 117

*Chord symbols reflect implied harmony.

Gm/D
Dm
you sent us back in bod - y parts.
to hide the shame of a man in cuffs.
Em6/D
You took our wills with the truth you stole.
You switched the signs. then you closed our blinds.
Em7♭5/D
Dm
We of - fer prayers for your long lost soul.
You changed the chan - nel, then you changed our minds.
Gtr. 1
End Riff B
Gtr. 2
P.M.

Pre-Chorus
D5
The re - main - der is an un - jus - ti - fi - a - ble, e - go - tis - ti - cal pow - er strug -
P.M.
- gle at the ex - pense of the A - mer - i - can dream, of the A - mer - i - can dream, of the A - mer - i - can... We
Eb5
8va
loco
*P.H.
let ring
P.H.
*Pick 1st string over 22nd fret.
P.M.

Chorus
Double-time feel
Eb5
A5
D5
Ab5
C#5
don't give a damn a - bout your world with all your glob - al prof - its and all your jeweled pearls. We
Gtrs. 1 & 2
End double-time feel
G5
D5
Eb5
don't give a damn a - bout your world right now, right now. We
Harm.
P.M.
Double-time feel
1st & 2nd times, Gtrs. 1 & 2: w/ Rhy. Fig. 2
3rd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)
To Coda
don't give a fuck a - bout your world with all your glob - al prof - its and all your jeweled pearls.
End double-time feel
1.
Gtrs. 1 & 2: w/ Riff A
We don't give a fuck a - bout your world! Whispered: Right now, right now. Whispered: Right now, right now.
2.
Whispered: Right now, right now. Whispered: Right now, right now. Whispered: Right now, right now. Right now, right now!
mf
f

Gm/D
Dm
P.M.

Coda
Outro
End double-time feel
G5
D5
We don't give a fuck a - bout your world.
Right now, right now,
Gtrs. 1 & 2
Harm.
P.M.
Harm.
P.M.
Harm.

C5 D5 E♭5 D5
right now, right now, right now, right now, right now, right na, na, na, now!
P.M.
Harm.
P.M.
Harm.
P.M.
Harm.
P.M.
Harm.
P.M.
Harm.
P.M.

Mr. Jack

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Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

*Composite arrangement, both w/ dist.

Verse
D5 A5 F5 B♭5 F/A B♭5 F/A D5 A5 F5 B♭5 F/A B♭5
1. Hey, Mis - ter Jack, is that mouth - wash in your eyes?
2. Hey, Mis - ter Jack, is that the trick of your dis - guise?
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 4
P.M.
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
D5 A5 F5 B♭5 F/A B♭5 F/A D5 A5 F5 B♭5 F/A B♭5
Hey, Mis - ter Jack, is that the cause of your sur - prise?
Hey, Mis - ter Jack, is that the cause of your de - mise?
Gtr. 4
P.M.
D5 A5 F5 B♭5 F/A B♭5 F/A D5 A5 F5 B♭5 F/A B♭5
Hey, where you at? On the side of the free - way in the car.
P.M.

Bridge

D5

Riff B1

Gtr. 5 (clean)

mf

End Riff B1

Gtr. 4
divisi

Riff B

End Riff B

Gtr. 6 (slight dist.)

Rhy. Fig. 3

End Rhy. Fig. 3

mf

Lit - tle men, big guns, point - ed at our
Gtr. 5
Gtr. 6
Faster ♩ = 117
Gtrs. 5 & 6 tacet
D5 A5 F5 B♭5 F/A B♭5 D5 A5 F5 B♭5 F/A B♭5
Gtrs. 3 & 4
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 times)
D5 A5 F5 B♭5 F/A B♭5 D5 A5 F5 B♭5 F/A B♭5
head, at
D5 A5 F5 B♭5 F/A B♭5 D5 A5 F5 B♭5 F/A B♭5
our, at our

D5
A5
F5
B♭5
F/A
B♭5
D5
A5
F5
B♭5
N.C.
heads.
3. You're
Gtrs. 3 & 4
Verse
D5 E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5
per - fect, al - might - y God,
you ran the light of dawn.
"Pro -
Rhy. Fig. 5
P.M.
E♭5 D5 E♭5 D5 E♭5 D5
E♭5 D5 E♭5 D5 E♭5 D5
N.C.
tect" is on your back,
lights are on the track.
You
End Rhy. Fig. 5
P.M.

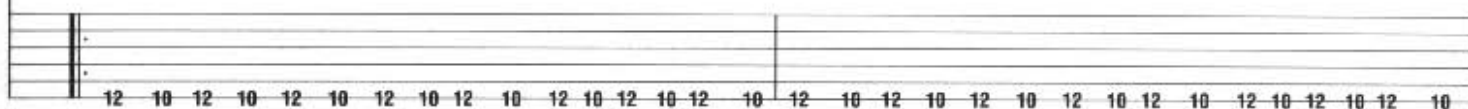
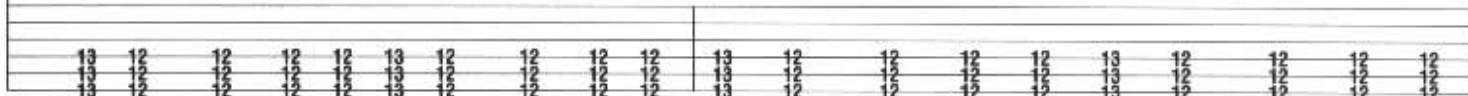
Gtrs. 3 & 4: w/ Rhy. Fig. 5
D5 E♭5 D5 E♭5 D5 E♭5 D5
must face au - thor - i - ty, you're noth - ing like me. You
E♭5 D5 E♭5 D5 E♭5 D5
must face au - thor - i - ty, you're noth - ing like me.
N.C.
Chorus
D5 A5 N.C. A5 F5 B♭5
Put your hands up, get out of the car. Put your hands up, get out of the car.
Gtrs. 3 & 4
P.M.
Put your hands up, get out of the car.
Fuck you pig!
Play 3 times
Fuck you pig!
Put your hands up, get out of the car!
(Put your hands up, get out of the car!)
Gtrs. 3 & 4 tacet
B♭5 N.C.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 N.C.

End Rhy. Fig. 2

P.M.

Verse

Gtr. 2 tacet
C5
1., 2. Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per. Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per.
Gtr. 1
P.M.

Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)
E♭5 D5
E♭5 D5
E♭5 D5
E♭5 D5
Why?

C5
Meet - ing John Dale Ju - nior, winked an eye, point a fin - ger. Meet - ing John Dale Ju - nior, winked an eye, point a fin - ger.
P.M.

Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
Why?
A

E5
fer - ment guy put the gim - mick, disk is hot, now re - cov - er, fer - ment ka, put the gim - mick, dis goes on, now re - cov - er.
P.M.

Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
Why?

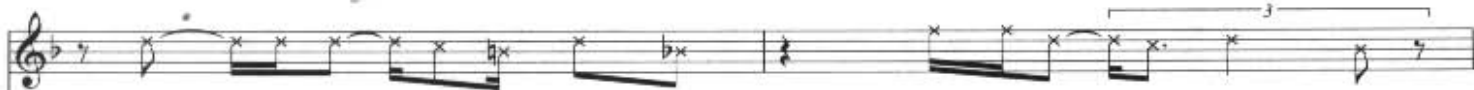
Interlude

Gtr. 1 D5

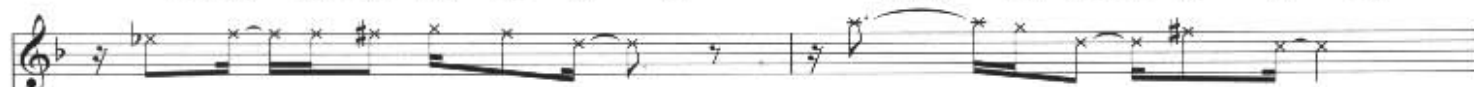
P.M. P.M. P.M. P.M. Harm.

Gtr. 2

P.M. P.M. P.M.

P.M. P.M. P.M.

8va

P.M. P.M. P.M. P.H.

1/4 1/2 3/4 1

D Eb5 D Eb5 D5 Eb5 D C5 D
Eb D Eb D Eb D C5 D
bi - cy - cle shoe - strings,
one flag,
flag num - ber one,
P.M.
P.M.
Eb D Eb D Eb D C D
Eb D Eb D Eb D D5
paint - ing the paint - ings of the a - live.
w/ bar
-2 1/2
P.M.

Chorus
D5
F5
E5
D5
G5
F5
E5
D5
Ah, e, ay, ah, hey, ah, oh.
Gtrs. 1 & 2
F5
E5
D5
G5
F5
E5
D5
Ah, e, ay, ah, hey, ah, oh.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Eb5 D5
Eb5 D5
Eb5 D5
Eb5 D5
Why? And we light up the
Eb5 D5
Eb5 D5
Eb5 D5
Eb5 D5
sky.

Gtrs. 1 & 2: w/ Rhy. Fig. 3
F5 D5 G5 D5
Ah, e, ay, ah, hey, ah, oh.
F5 D5 G5 D5
Ah, e, ay, ah, hey, ah, oh.
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
Why? And we light up the
Gtrs. 1 & 2
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 N.C.
sky.
P.M.

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Words and Music by Daron Malakian and Serj Tankian

1.
E5
D5
C♯5
D♯5
E5
D5
C♯5
F5
Gtr. 1
Life,
so
un - nec - es - sar - y.
2.
F°
Now, will you live at your own pace?
P.M.
Will you live at your own pace?

Pictures

Words and Music by Daron Malakian and Serj Tankian

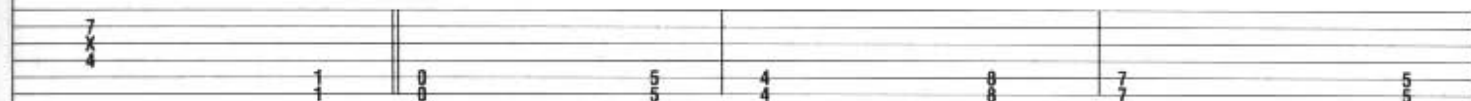
Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Eb5 D5 Eb5 F5 Gb5 F5 Eb5 F5 Eb5 D5 Eb5 F5 Ab5 Gb5 F5 Gb5
P.M.
P.M.
Verse
D(#4)
Eb5 D5Eb5 F5 Gb5 F5 Eb5 F5 D(#4)
1. Flaunt your will at ev - 'ry wheel,
2. Cir - cum - vent your thick e - go.
3. Can't you look at my shaved ass?
par - a - chute your choc - 'late soul,
Wood - en farts, they're on the go.
Ounce is gone and God is once.
P.M.
P.M.
P.M.
Eb5 D5Eb5 F5 Ab5 Gb5 F5 Gb5 D(#4)
Eb5 D5Eb5 F5 Gb5 F5 Eb5 F5
cob - ble - stones un - der your pants.
You can't tell me that I'm real.
You can't see me sud - den - ly.
P.M.
P.M.
P.M.

Chorus
D(♯4)
I got pic - tures on my mind.
I got pic - tures on my mind.
I got pic - tures on my mind.
P.M.
P.M.
P.M.

Interlude
To Coda
N.C.
I got pic - tures on my mind.
P.M.

1.
Ba, ba, ba, ba!

2.
Bridge
Half-time feel
E♭5 D5 G5 F♯5 B♭5 A5 G5
Fear waits for us when the pres - ent can't be
(Fear waits for us!
Gtr. 2
Gtr. 3
F♯5 E♭5 D5 G5 F♯5 B♭5
sealed. A - way, gold dust. Now the
A - way, gold dust.
Gtrs. 2 & 3
A5 G5 F♯5 E♭5
dish - es can be cleared. Fear
Fear
P.M.

D.S. al Coda

End half-time feel

Coda

Outro

Highway Song

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

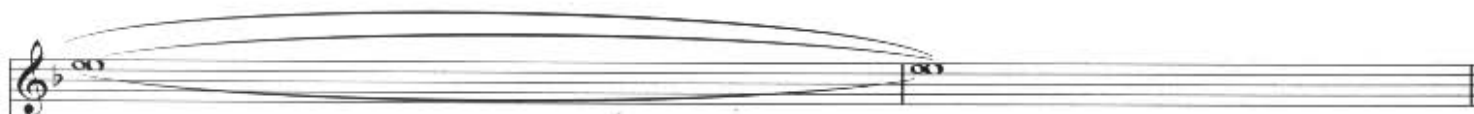
Intro
Moderately fast ♩= 150

Verse
Gtr. 1 tacet
Dm
C♯m
1. I need, I feel a love.
You love to love the fear.
Gtrs. 3 (elec.), 4 (acous.) & 5 (elec.)
Rhy. Fig. 2
mf w/ clean tone
let ring throughout
A
C
I nev - er wan - na be a - lone.
I've for - got - ten to.
End Rhy. Fig. 2
Dm
C♯m
The road keeps mov - ing the clouds,
the clouds be - come un - real.
Gtr. 5
Gtrs. 3 & 4
Riff A
End Riff A

A
C
I guess I'll al - ways be at home.
Do you want me to
Gtrs. 3, 4 & 5
Rhy. Fig. 3
End Rhy. Fig. 3

Chorus

Gtrs. 4 & 5 tacet
D Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5
try
Gtrs. 1 & 3
Rhy. Figs. 4 & 4A
P.M.

A5 F/A A5 F/A Asus4 C5 Ab/C C5 Ab/C C5
di - rect - ing your
P.M.

Verse
Gtrs. 3, 4 & 5: w/ Rhy. Fig. 2
Gtr. 1 tacet
Dm
C#m
2. An ex - it lights the sky, the sky be - comes com - plete.
Gtr. 1
pp

A
C
Trav - el - ing hearts di - vide the throne. I've for - got - ten to.

Gtrs. 3 & 4: w/ Riff A
Dm
C#m
Fric - tion, lines, bumps, the high - way song com - plete.
Gtr. 5

Gtrs. 4 & 5: w/ Rhy. Fig. 3
A
C
The signs are all turn - ing right. Do you want me to
Gtr. 3

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A
D5 B♭/D D5 B♭/D D5 C♯5 A/C♯C♯5 A/C♯C♯5 A5 F/A A5 F/A Asus4 C5 A♭/C C5 A♭/C C5
try
di - rect - ing your

D5 B♭/D D5 B♭/D D5 C♯5 A/C♯C♯5 A/C♯C♯5 A5 F/A A5 F/A Asus4 C
night?
Want me to

D5 B♭/D D5 B♭/D D5 C♯5 A/C♯ C♯5 A/C♯ C♯5 A5 F/A A5 F/A Asus4
try
di -
Gtrs. 1 & 3

C5 A♭/C C5 A♭/C C5 D5 B♭/D D5 B♭/D D5 C♯5 A/C♯ C♯5 A/C♯ C♯5
rect - ing your light?

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1

P.M.

Bridge

Half-time feel

D5 C♯5 A5 C5

The pur - est forms ___ of life, ___ our days are nev - er com - ing back. ___

Gtrs. 1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

End half-time feel

D5 C♯5 A5 C5

___ The can - nons of ___ our time, ___ our days are nev - er com - ing back.

A5
C5
our days are nev - er com - ing back.
P.M.
7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
10 10 10 10 10 10 10 10 10 10
10 10 10 10 10 10 10 10 10 10

D5
C#5
The can - nons of our time, our
P.M.
0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0
11 11 11 11 11 11 11 11 11 11
11 11 11 11 11 11 11 11 11 11

A5
C5
days are nev - er ev - er com - ing back.
P.M.
7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7
10 10 10 10 10 10 10 10 10
10 10 10 10 10 10 10 10 10

Outro
Gtrs. 3 & 4: w/ Riff B (4 times)
Gtrs. 1 & 2 tacet
Dsus2
Dsus2add♯4
B♭5add♯4
Dm(add9)
P.M.
Days are nev - er com - in' back.
Dsus2add♯4/C♯
B♭5add♯4/A
Dm(add9)/C
Our days are nev - er com - ing back.
Our days are nev - er com - in' back.
D5
Gtr. 2
slight P.M.
Gtr. 1
P.M.
Harm.
Pitches: D
G
D
D
A

Gtr. 2
E5
F5
D5
P.M.
Gtr. 3
Gtrs. 2 & 3 tacet
N.C.
Gtr. 1
mf

Verse
Gtr. 1 tacet
*C5
1., 2. I'm but a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit
Spoken:
Gtr. 2
Riff A
P.M.
Gtr. 3
Riff A1
P.M.
*Chord symbols reflect basic harmony.
shame, but a lit - tle bit, bit, bit, bit, bit, bit.
End Riff A
P.M.
P.H.
End Riff A1
P.M.

Gtr. 2: w/ Riff A
Gtr. 3: w/ Riff A1 (3 times)

I'm but a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit

shame, but a lit - tle bit, bit, bit, bit, bit, bit.

I'm just the mean - ing to pi, just the mean - ing to pi, just the mean - ing to pi.

Gtr. 2

10 8 10 8 10 8 10 8 | 10 8 10 8 10 8 10 8 | 10 8 10 8 10 8 10 8

Shh, dah, dah. I'm just the mean - ing to pi,

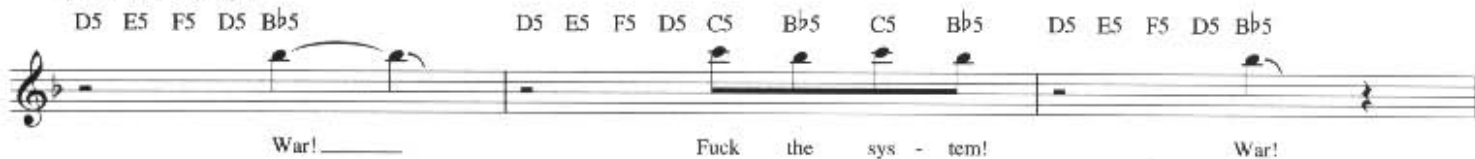
P.M.

10 8 10 8 10 8 10 8 | 10 10 8 10 10 8 10 10 8 10 10 8

just the mean - ing to pi, just the mean - ing to pi!

P.M.

10 10 8 10 10 8 10 10 8 10 10 8 | 10 10 8 10 10 8 10 10 8 10 10 8 | 10 10 8 10 10 8 10 10 8 10 10 8

Chorus
D5 E5 F5 D5 B♭5
War!
D5 E5 F5 D5 C5 B♭5 C5 B♭5
Fuck the sys - tem!
Gtrs. 2 & 3
Rhy. Fig. 2
D5 E5 F5 D5 B♭5
War!
C5 B♭5 C5 B♭5 C5 B♭5 C5 B♭5
Fuck the sys - tem, fuck the sys - tem!
End Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2
D5 E5 F5 D5 B♭5
War!
D5 E5 F5 D5 C5 B♭5 C5 B♭5
Fuck the sys - tem!
D5 E5 F5 D5 B♭5
War!
Gtrs. 2 & 3: w/ Rhy. Fig. 1
D5 E5 F5 D5 E5 F5 D5
I need to fuck the sys!
E5 F5 D5 E5 F5 D5
I need to fuck the sys!
E5 F5 D5 E5 F5 D5
I need to fuck the sys!
E5 F5 D5 E5 F5 D5
Interlude
Gtr. 1
N.C.
P.M.
P.M.

Interlude

Bridge
Half-time feel

End half-time feel
C5 B♭5 C5 B♭5 N.C.
You need to fuck the sys!
You need to fuck the sys!
You need to fuck the sys!
You need to fuck the sys!
Gtr. 1
P.M.
10 10 8 10 10 8
10 8 10 8
10 10 8 10 8
10 8 10 8

Verse
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riffs A & A1
C5
3. Shouted: I'm but a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit

shame, but a lit - tle bit, bit, bit, bit, bit, bit.

Outro-Chorus
D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5
I need to fuck the sys - tem, I need to fuck the sys! I need to fuck the sys - tem. We all need to fuck the sys - tem.
Gtrs. 2 & 3
P.M.

Ego Brain

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

*Chord symbols reflect implied harmony.

Em D6(no3rd)/A G5 A5

End Riff A

End Riff A1

Verse
Gtrs. 1 & 2: w/ Riff A (1 1/4 times)
2nd time, Gtr. 4 tacet
Gtr. 3 tacet
Em Asus2 Em Asus2 Em D6(no3rd)/A
1. Life is but a dream, drift - ing on a stream, a stream.
2. I am just a man fight - ing oth - er men for land, for
Gtr. 3 (elec.)
mf pp
w/ dist.
G5 A5 Em Asus2
land
Con - scious - ly it seems, all of what re -
while I turn to sand in spite of the
Pre-Chorus
Gtrs. 1 & 2 tacet
Em G5 A5 B5 F5 E5
mains.
pain.
E - go brain man - made shame.
Gtr. 1 Fill 1
End Fill 1
Gtr. 2 Fill 1A
End Fill 1A
Gtrs. 3 & 4 (elec.)
Rhy. Fill 1
End Rhy. Fill 1
f w/ dist.

F5
F6(no3rd)
F5
E5
Shame, love af - ter it rains. You
Gtrs. 3 & 4

Chorus

E5
see my pain is real. Watch my world dis - solve and pre -
1/2
1/2

F5
E5
tend that none of us sees the fall.
1/2
1/2

As I turn to sand, you took me by the hand and de -
1/2
1/2
1/2
1/2

To Coda
F5
E5
clared that love pre - vails o - ver all.
1/2

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1 (2 1/4 times)
Gtr. 4 tacet
Gtr. 3 tacet
Gtr. 3
Em
Asus2
Em
Asus2
Em
D6(no3rd)/A
G5
A5
mf
pp

Em
Asus2
Em
Asus2
Em
D6(no3rd)/A
G5
A5

D.S. al Coda

G5 A5 Em

rit.

Whispered: Love af - ter it rains. ___

Gtr. 1

rit.

10 12 12 10 12 12 5 5 5 7 7 7 | 8 8 9 9 7

Gtr. 2

rit.

12 10 12 12 (12) 5 5 5 7 7 7 | 8 8 9 9 7

Thetawaves

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C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5
G5
1. Spoken: The un -
Gtr. 1
8va
loco
P.M.
P.H.
Gtr. 2
Verse
*G5
F#5
set - tled mind is at times an al - ly.
leav - ing the sens - es to fend for them - selves. The
Gtrs. 1 & 2
Riff A
*Chord symbols reflect implied harmony.
G5
F#5
sens - es col - lect un - de - ni - a - ble da - ta of be - ta car - o - tene and the - ta - waves. The un -
End Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 3
F♯5 G5 F♯5 A5 G5 F♯5 G5 F♯5 G5 F♯5 A5 G5 F♯5
side. Weep - ing in per - plex - i - ty's arms, ca -
End half-time feel
Gtrs. 1 & 2: w/ Riff A (1st 2 meas.)
G5 F♯5
ress - ing our smiles in - side. 2. The
Verse
Gtrs. 1 & 2: w/ Riff A (2 times)
G5 F♯5
na - tion - al debt is at times an al - ly, leav - ing the peo - ple to fend for them - selves. The
G5 F♯5
peo - ple col - lect un - de - ni - a - ble da - ta 'bout high - pulse weap - ons and mi - cro - waves.. The
G5 F♯5
na - tion - al debt is at times an al - ly, leav - ing the peo - ple to fend for them - selves.
G5 F♯5
Then the peo - ple found out the lie.
Chorus
G5 F♯5 G5 F♯5 G5 F♯5 A5 G5 F♯5
All rise, eyes bowed.
Gtrs. 1 & 2
P.M.
P.M.
P.M.
P.M.

Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
G5
F#5
G5
F#5 G5 F#5 A5 G5 F#5
Now our eyes have been found.

To Coda
G5
F#5 G5 F#5 A5 G5 F#5
Time feels like a mid - night ride. Fi - nal - i - ty waits out -

End half-time feel
F#5 G5 F#5 A5 G5 F#5
G5
F#5 G5 F#5 A5 G5 F#5
side. Weep - ing in per - plex - i - ty's arms, ca - ress - ing our smiles in -

Guitar Solo
G5
F#5
G5
side.
Gtrs. 1 & 2
7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10
9 9 9 9 9 9 9 9
8 8 8 8 7 7 7 7
7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10

F#5
G5
F#5
9 9 9 9 9 9 9 9 14 14 14 14 14 14 14
7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10
9 9 9 9 9 9 9 9
8 8 8 8 7 7 7 7

G5

Bridge

G5 N.C.
F♯5 N.C.
G5 N.C.
F♯5 N.C.
mf
P.M.

D.S. al Coda
G
F♯
G
F♯
Wait - ing to get you high,
wait - ing to touch the sky.
P.M.
f

Coda

F♯5 G5 F♯5 A5 G5 F♯5
G5
F♯5 G5 F♯5 A5 G5 F♯5
side.
Weep - ing in per - plex - i - ty's arms,
car - ess - ing our smiles in...

Roulette

Words and Music by Daron Malakian and Serj Tankian

To Coda
Gtr. 1: w/ Riff B
Dm
A
C
Bb
C
I don't know how I feel when I'm a - round you,
Interlude
Gtr. 1: w/ Riff A (2 times)
Dm
F
C
Eb
Bb
C
a - round you.
Dm
F
C
Eb
Bb
C
D.S. al Coda
Coda
C
Bb
C
Gtr. 1: w/ Riff B (2 times)
Dm
A
C
how I feel when I'm a - round you. I, I know how I feel when I'm
Bb
C
Dm
A
C
Bb
C
a - round you. I don't know how I feel when I'm a - round you,
Guitar Solo
Gtr. 1: w/ Riff A (4 times)
Dm
F
C
Eb
Bb
C
a - round you.
Gtr. 2 (acous.)
Riff C
mf
10 10 12 13 12 13 15 12 13 15 13 12 10 12 13 12 10

Dm
F
C
E♭
B♭
C
End Riff C

Gtr. 2: w/ Riff C
Dm
F
C
E♭
B♭
C
8va
Gtr. 3 (acous.)
mf

Dm
F
C
E♭
B♭
C
8va
loco
Gtr. 3
Gtr. 2
divisi

*Gtr. 3 to left of slash in tab.

Chorus
Gtr. 1: w/ Riff B (4 times)
Gtrs. 2 & 3 tacet
Dm
A
C
B♭
C
I, I know how I feel when I'm a - round you.

Dm A C B♭ C
I don't know how I feel when I'm a - round you.
Dm A C B♭ C
I, I know how I feel when I'm a - round you.
Dm A C B♭ C
I don't know how I feel when I'm a - round you,
Outro
Gtr. 1: w/ Riff A (3 times)
Dm F C E♭ B♭ C
a - round you,
Dm F C E♭ B♭ C
a - round you,
Dm F C E♭ B♭ C
a - round you,
Dm F C E♭ B♭ C Dm
rit.
a - round you.
Gtr. 1
rit.

Streamline

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro
Fast ♪ = 298

*Chord symbols reflect implied harmony.

**Gtr. 2 (elec.) w/ dist.; *f*

1.
2.
Bb5
A5
G5
I was - n't there for you.
End Riff B
P.M.
D
*Gtrs. 3 & 4
Riff C
End Riff C
mf
let ring throughout
*Gtr. 3 (12-str. elec.), Gtr. 4 (12-str. acous.)
Gtrs. 1 & 2
Rhy. Fill 2
End Rhy. Fill 2
Gtrs. 1 & 2 tacet
Gtrs. 3 & 4: w/ Riff C
Verse
Gtrs. 3 & 4: w/ Riff C (2 times)
1. I know weath - er's gon - na be fine but
I can't see you cross the stream - line.

D
Dm
Dm(maj7)/F
Cadd9/E
My love waits for me in day - time but
Gtrs. 3 & 4
Riff D
End Riff D
Gtrs. 3 & 4: w/ Riff C
D
Bb5
G5
I can't see you through the snow - blind. But
Chorus
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Riff B (4 times)
Dm
You are gone. But
I was - n't there for you.
Bb5
A5
G5
Dm
Good - byes are long.
I was - n't there for you.
Bb5
A5
G5
Dm
Good - bye. But
Bb5
A5
G5
Dm
Good - bye.
I was - n't there for you.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fill 2
Gtrs. 3 & 4: w/ Riff C
Bb5
A5
G5
D
Bb5
G5
I was - n't there for good - bye.
Well, I was - n't there for good -

D
B♭5
G5
bye.
2. Well,
Gtrs. 3 & 4

Verse
Gtrs. 3 & 4: w/ Riff C (2 times)
D
B♭5
G5
I know time re - veals in hind - sight. And

D
B♭5
G5
I can't wres - tle with the storm - y night.

Gtrs. 3 & 4: w/ Riff D
D
Dm
Dm(maj7)/F
Cadd9/E
Be - cause your love lasts a life - time. But

Gtrs. 3 & 4: w/ Riff C
D
B♭5
G5
Gtrs. 1 & 2: w/ Rhy. Fill 1
I can't see you through the snow - blind.
But I was - n't there for you.

Chorus
Gtrs. 1 & 2: w/ Riff B (4 times)
Dm
B♭5
A5
G5
Dm
You are gone. Good - byes
But I was - n't there for you.

Guitar Solo

Dm

B♭5 G5

Gtr. 1

f

Gtr. 2

Riff E

End Riff E

P.M.

Gtr. 2: w/ Riff E
Dm
Gtr. 1
B♭5
G5
8va

8va
Gtr. 1
Gtr. 2
Riff F
End Riff F
P.M.

Gtr. 2: w/ Riff E
Dm
loco
Gtr. 1
B♭5
G5
8va

Gtr. 2: w/ Riff F
8va

Chorus

Outro

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

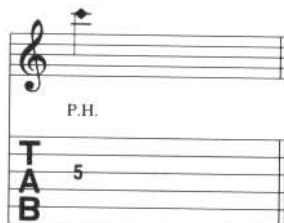
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

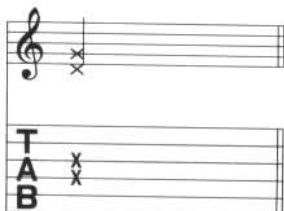
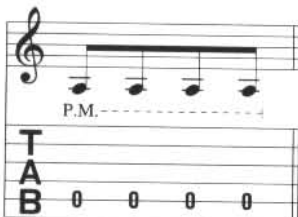
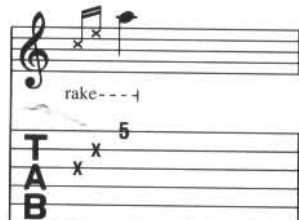
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

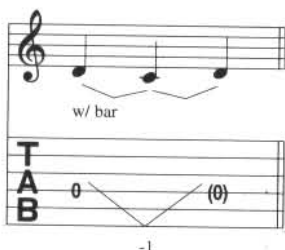
Harm.

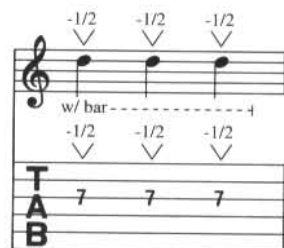
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

 (accent) • Accentuate note (play it louder)

 (accent) • Accentuate note with great intensity

 (staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

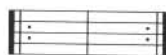
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).